AMERICAN Cinematographer

THE MOTION PICTURE CAMERA MAGAZINE

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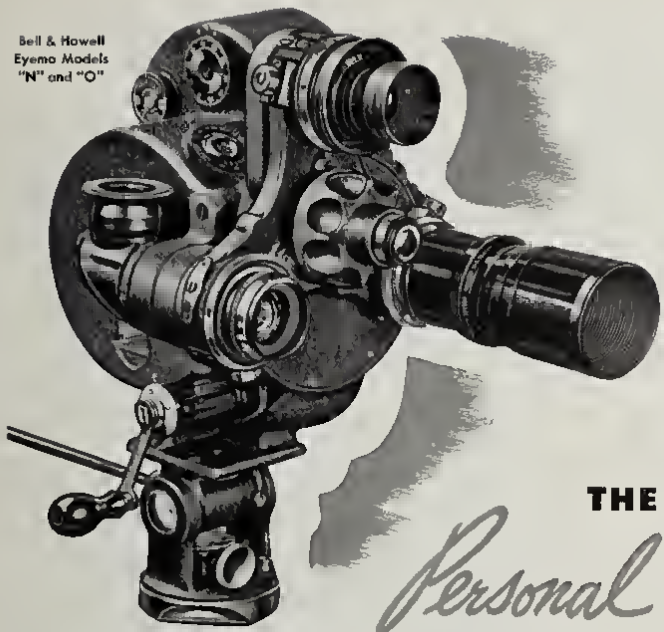

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AMERICAN CINEMATOGRAPHER

THE MOTION PICTURE CAMERA MAGAZINE

VOL. 27 APRIL, 1946 NO. 4

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ON THE FRONT COVER Director of Photography Ernest Palmer, A.S.C. checks final light readings for scene in the 20th Century-Fox Technicolor production, "Three Little Girls in Blue." Director Bruce Humberstone is seated at top right, behind the camera. Principals getting Palmer's attention are: (left to right) Frank Latimore, George Montgomery, Charles Smith; (seated in roller chair) Vivian Blaine, June Haver and Vera Ellen

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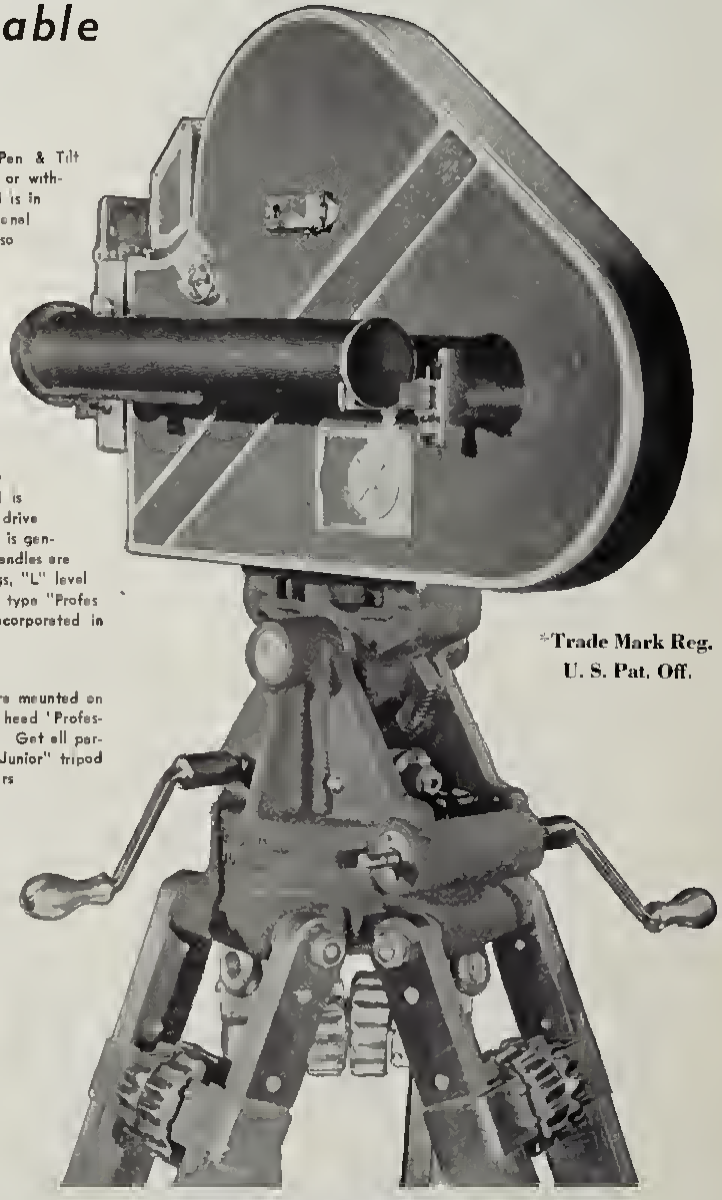

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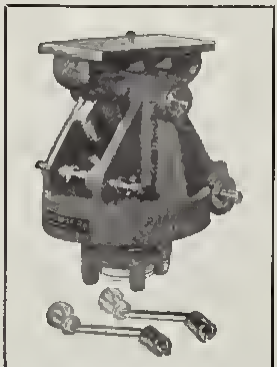

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ACES of the CAMERA

JEROME (JERRY) ASH, A.S.C.

By W. G. C. BOSCO

IF you were to sit down to talk with Jerry Ash, about anything, the conversation would most probably take an eventual turn toward the subject of magic. The magic of special effects, of course, but more particularly the magic of those great stage illusionists of the past and present, among them Keller, Thurston, Blackstone, Houdini, yes, and J. Herman Ash; who also practised the deceiving arts under the impressive name of "Palladinero"; a name with great mystic significance for those with a small knowledge of Spanish.

When Jerry does let himself go, and talks about magic and magicians, you come under his spell no matter how practical minded and cynical you might think you are about such things. Perhaps that's one of his tricks. But if, on the other hand, you admit to a feeling of fascination for the subject—you're a dead duck. You'll come away lightheaded, not as willing as before to believe all you see, and when you take out your handkerchief you will do so furtively in case it turns out to be a couple of rabbits instead. So, if this article smacks more of illusions and ectoplasm than of cameras and photography we ask your indulgence. Perhaps the spell will break when we get that poultice of ambergis, stinkweed and chicken-fat. Or a hair from the dog that bit us.

The first sight the public got of Jerry, professionally, was when at the age of nine he appeared in a musical extravaganza; not as a magician, but as one of the "Brownies in Fairyland", a colorful show with an all juvenile cast, patterned after the great English pantomimes. Among the other brownies in the cast who were to subsequently achieve fame in the motion picture industry were Walter Catlett, Hobart Cavanaugh, Florence Gardner, Ernie Adams and Ruth Roland.

"Brownies in Fairyland" toured the major cities in the country for more than a year and was pronounced a great success. But Jerry was not happy as a Brownie. He had been bitten by the magic bug, an ambitious bacillus from whose bite few, if any, recover. Perhaps he was bitten by his uncle, "The Great Albini", whose feats of legerdemain held audiences spellbound in his day. But in any case he was bitten.

After several more years of playing juveniles and assiduously practising the art of magic between shows, Jerry became a professional magician in the field of psychic phenomena, known in the trade as a "spook act."

At first the act could be packed into a suitcase, but as the fame of our mental illusionist grew his act grew with it until he had the props for a two-hour show. And despite the fact that, in the parlance of the trade he remained a "coastguard", i.e., his act never left the coast, his fame spread beyond the sea. Sir Arthur Conan Doyle proclaimed him the "greatest medium he had ever met." William T. Stead, another famous seeker after the psychic, was equally flattering in his remarks.

The particular illusion and piece of apparatus that brought forth such encomiums was, and is, a camera Jerry invented for the photographing of "spirit images." With this camera, and the opportunity for proper preparation, Jerry can photograph any scene or object and be sure that a spirit image of the departed soul sought by the subject will appear on the developed negative. And while there are many who can accomplish results of a similar nature there are none who can do so while permitting the subject so much control of the act. Jerry lets the subject examine the cam-

(Continued on Page 150)

INTERNATIONAL STYLES IN CINEMATOGRAPHY

By HERB A. LIGHTMAN

WITH the gradual readjustment of the world to its peacetime tempo, we are at last beginning to see the resumption of normal film production in a number of foreign countries which, during the war, were forced to cease or curtail their motion picture activity. The first fruits of this new effort are just now beginning to reach our screens.

We have in this country a comparatively small but select audience which has always shown great interest toward the cinematic product that foreign studios have in the past sent to these shores. Aside from the entertainment value of these pictures—and more from the viewpoint of the film technician—it is interesting to note how the innate character of each nation and its people is reflected in the approach which the studios in different countries use in presenting photoplays on the screen.

Here we are not concerned with the qualities of the physical materials involved in filming: the sets, the lights, by shortages and budget requirements the film emulsions, the types of chemicals used in processing the film, etc. The quality of these elements, especially at the present time, is greatly restricted—so it is not fair to analyze foreign films on this basis. Rather, when we speak of the *approach* various countries have to the cinema, we really mean the *style* and *imagination* with which each nation utilizes the physical tools of the cinematic trade.

Here in America, for instance, we have come to expect certain styles of camerawork which, while varying with the approach of individual cinematographers, still have in common a quality which is definitely *American*. Hollywood technicians have developed the art of the camera, not only with an eye to technical achievement, but also with consideration for the psychology of the audience for which their pictures are made. Americans like the clean-cut, direct approach to a subject—no frills, no deep symbolism, no extreme styles. That is why the camerawork in our films is crisp, well-lighted, fluid, and uncomplicated. That is why our cinematographers shy away from heavy diffusion, startling angles, weird lighting, and complicated compositions.

But just as our audience has its preferences, theatregoers in other countries react favorably to other, more stylized camera treatments. So unusual do some of these techniques seem to the average American, that he often fails to grasp the point that is being presented. And yet, the screen is the closest thing we have to an international language. Let us analyze the cinematic styles of some of these other countries to see how they differ from our own.

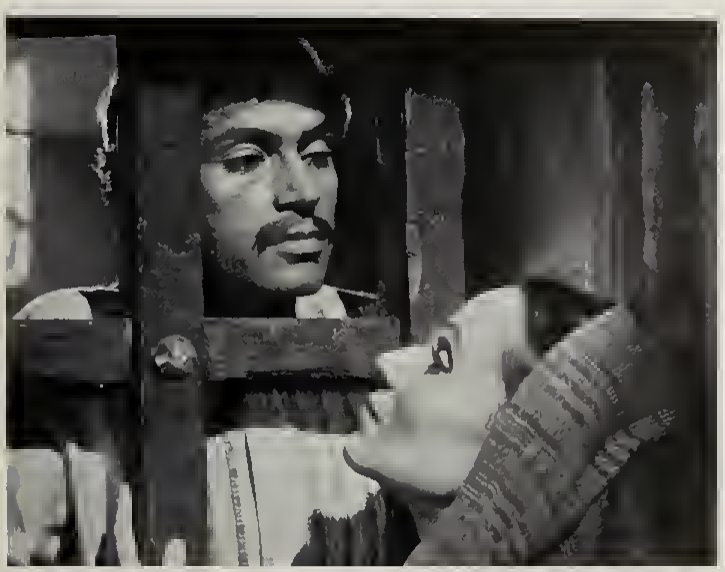
Great Britain

British filmakers—with their practical flair for stripping a situation of its superfluities—have in past years developed a style of documentary camerawork that is dynamic and most realistic. Up until very recently, photoplays with a documentary approach—films such as: "The Invaders" and "One of Our Aircraft Is Missing"—represented the best that Britain offered on the screen. British photography, like all other phases of production, was down-to-earth, restrained, often blunt and unvarnished. The lighting was either very flat, or over-contrasty in simulation of source illumination. The "Illusion of Reality" was striking. But when this same approach was used in films of less documentary content, something was obviously wrong. The cold, incisive newsreel quality of the camerawork did not complement these more sophisticated themes.

Consequently, the British film industry found it necessary to change artistic tactics. Spurred on by J. Arthur Rank, Britain's foremost film entrepreneur, the industry began to develop a more mellow, more *glossy* technique of filming fictional themes. One of the first films to reflect this trend was a spy-thriller called: "Candlelight in Algeria". It was quite obviously slanted for the American audience—and it had many cinematic values, both in the way of direction and camerawork, that we have come to look upon as typically *American*.

Since then, British films have continued to develop increasing amounts of cinematic finish. The studios at Denham, Pinewood, and Elstree have turned out some smoothly tailored bits of screen fare. They have discovered the magic of fluid camera movement, of portrait lighting in close-ups, and of

'The Last Chance'. Swiss made photoplay released in the United States by Metro-Goldwyn-Mayer. Is especially notable for the completely authentic style of its photography. Well in keeping with the documentary theme of the film, the camera work is both polished and realistic.



Inferior sequences of "Portrait of Maria" outstanding Mexican film released world wide by Metro Goldwyn-Mayer makes skillful use of spot-lighting, low key and rim lighting to give realistic effect of source illumination

unusual compositions. The results have been most pleasing.

The self-conscious and frequently forced cinematic devices of Noel Coward's "In Which We Serve" have given way to the realistic, yet smoothly controlled camera techniques of the same producer's "This Happy Breed". This film, photographed with a pastel freshness in monopack Technicolor, is a gem of motion picture-making in that all of its camera effects are strictly motivated by, and in keeping with, the subject mater of the film.

The use of color in British films has progressed another leap in Mr. Coward's delightful comedy, "Blithe Spirit", now in current American release. "Henry V" and "Caesar and Cleopatra", both period Technicolor epics, also contain some breath-taking color cinematography.

Britain has special reason to be proud of two recent releases: "The Man in Grey" and "The Seventh Veil"—both of which have been filmed with superb polish. The lighting in these two films departs from the flatness that formerly characterized British films. Instead, modelled lighting and well co-ordinated camera movement give depth and dimension to both films.

So we say that the documentary approach which used to be the keynote of British cinematography, is now giving way to a smoother, more polished technique especially tailored to the demands of the fictional photoplay.

France

French films have long been greeted with delight by those in this country who are devotees of foreign cinema. Especially well-received in the past were such witty Gallic comedies as "The Baker's Wife" and "Carnival in Flanders", and dramas such as "Grand Illusion", "Un Carnet du Bal", and "Port of Shadows".

While all of these films revealed dramatic artistry, most of them suffered from inadequate and stilted photography. The French cinema industry was just growing up, striving to achieve a style, hoping that the dramatic contest of its films would outweigh obvious technical faults.

"Un Carnet du Bal" utilized perhaps the most unusual camera approach of any French film up till the present day. Psychological and episodic in content, it artfully combined extreme camera angles with radical lighting to achieve camera effects keyed to the changing moods of the story.

"The Baker's Wife" was shot with complete realism in natural locales, and with the accent more on dialogue and action than on camera treatment. "Harvest", by its utter simplicity managed to attain a certain idyllic beauty, although this effect could have been enhanced by a more imaginative camera style.

During the Nazi occupation, the films turned out in French studios were for the most part dull and lifeless. The French "spark" was missing, both from the dramatic and technical viewpoints. It was inevitable that a reaction amounting to over-compensation was bound to come. It appeared several months after the liberation of Paris in the form of a three-hour, two million-dollar film colossus titled "Les Enfants du Paradis". This picture boasted some of the most beautiful photography ever put on celluloid. Every scene was a camera triumph. The lighting was velvety and flattering, the camera-movement was subtle and smooth. The over-all effect smacked of a too-perfect glamour. So dominant was the camera, that there was very little action in the whole film. Mostly, the characters stood and talked at each other, while the camera recorded first one gorgeous com-

(Continued on Page 140)

Heavily filtered exteriors add much to the rotogravura realism of "Portrait of Maria" filmed with a good deal of cinematic artistry against the lush natural backgrounds of Old Mexico

Filming Adventure *in* Northern Alaska

By KATHLENE WOLFE

ROBERT L Shankel, professional photographer and traveler, is an authority on photography under frigid and sub-zero conditions, having traveled throughout Alaska extensively for six years. He lived for one year at Cape Prince of Wales, habitat of the true Eskimo and the backdrop for his current 16mm Kodachrome 45 minute feature, "ENIPEYUK (Eskimo)—SURVIVAL IN THE NORTH," which he made during that year. The village is situated near the Arctic Circle forty miles opposite the Siberian coast. Induction into the Army temporarily put to one side his research on Eskimo life. The Army Air Forces discovered his working knowledge to be a valuable asset and stationed him for two and a half years in the Aleutians as a photo technician and ground and aerial photographer.

Due to the existing adverse, hazardous and unanticipated conditions in the Arctic, Mr Shankel was forced to devise his own system of operating. A Bell & Howell Filmo 70-DA equipped with a wide angle 15mm. F-2.5 Taylor-Hobson-Cooke lens, a 4" F 2.8 lens and a 1" F 1.5 lens; a Rolliflex, tripod and only 3000 feet of Kodachrome landed originally with Mr Shankel at his picture location, a typical native village far above civilization, accessible only by plane or dogteam at that time. In planning his sojourn, Shankel had ordered

ROBERT SHANKEL

flash equipment, a recording set-up, and a surplus of film—all to be delivered by plane once he had established his base. Japan cut loose about that time and such necessary equipment consequently never arrived. Our photographer was stranded, surrounded by grinning, gaping Eskimos and with only the aforementioned equipment and small amount of film to work with. Rough! But as Mr Shankel points out, "if a seemingly impossible problem presents itself, don't back away—don't take the long way around. Solve it sensibly—then whack it right down the middle."

He took his own words literally. He not only whacked his problems and obstacles down the middle—he cut a clean groove while about it. His picture is proof of his preachings. All odds considered, it is a feat in itself.

Before delving into the technical operations employed by Shankel, here's a little warning to the reader. If you are a photographer whose equipment means more to you than your wife, don't be aghast at Shankel's cruel treatment of his Rolliflex. Consider the reasons. Compare it to the patient, pampering way he "babied" his movie camera. If you are a "4 W pro" who is exact as to the why, when, what and wherefores of your game, don't flinch at the seemingly blase manner Shankel "knocked out his picture." Consider the conditions.

Mr Shankel said, "In planning my trip, I naturally wanted the best equipment available. Previous experience as a traveling photographer throughout civilized sections of Alaska gave me a working knowledge as to how various equipment would react to and operate under sub-zero weather. But I was headed for a remote, unknown section—the actual existing conditions of which I knew little. A thorough climatic and

ONE MAN CAMERA EXPEDITION ON THE ARCTIC SHORES

anticipatory research plus past experience guided my choice of equipment. I also knew my equipment would receive severe rough treatment by being bounced around in a dogsled or boat. I had to have the lightest, and at the same time, the sturdiest and most durable type of cameras. If circumstances and time had permitted my best bet would have been a light magazine camera with a special crank accessory. Under extreme subzero weather, a crank is an absolute necessity. But circumstances did not allow me time. A Bell & Howell Filmo 70-DA with a crank accessory was my choice. Because of its sturdy die casting I was assured it would withstand severe treatment and would operate more satisfactorily and be less tempermental than less sturdy models. Its weight (app. 4 lbs.) was a decided advantage.

In the closing of my still camera, many things had to be considered, weight, size and type of film. Considering conditions I would be operating under, a Speedgraphic or similar model would not fill the bill. Its weight and size would be too cumbersome. Film packs would be inconvenient to carry and, too, in extreme cold, the cement binding paper which holds the paper tab to the film will freeze and pull away from the film. Special accessories affording the use of roll film are available, but again time would not permit a delay. I chose a Rolliflex because it was light, compact and convenient.

"The remainder of my equipment was selected with the same forethought, but as my orders were cancelled, the aforementioned cameras shot the entire works."

"My cameras were winterized to withstand 60 degrees below freezing. Any equipment which is to be regularly operated at temperatures below 20°F should be winterized. All lubricants should be removed from *ALL* inner and outer movable metal camera parts. Gasoline (lead-free) or dry cleaners' naptha can be used. Metal movable parts which contact each other should be smoothed and buffed to allow for contraction which occurs at low temperatures.

"Even with this precautionary winterization, my equipment froze up mainly because I had new instead of *well broken in* equipment. Too, the type of cold at Cape Prince of Wales, a coastal village, is damp and affected the movable parts more so than dry cold. The contraction on outer metal movable parts was so severe it took all my strength to move them. The inner metal movable parts on my movie camera were so affected the spring tension wasn't great enough to move working parts. I would have to hold starter button down, and crank to start operation. Time upon time I would have to completely disassemble cameras and buff and sand down movable parts. Especially was this necessary on the Rolliflex. I buffed it to such an extent it would practically rattle, but when gradually subjected to the extreme cold it would again tighten up. I often wished I'd had a supply of simple Box Brownies!

"Cold equipment brought into warm air will condense moisture from vapor in the warm air. This "sweating" is harmful and will freeze if equipment is subjected to freezing temperatures before condensation has completely disappeared. Lenses will not give sharp definition if there is a great temperature difference between different parts of the lenses. A lens will generally be out of focus while its temperature is changing. I never brought my equipment into my shack except when special coverings were made or equipment need adjusting. The cameras, in cases, were brought inside, placed in a corner away from stove and left for an hour or so, gradually adjusting to room temperature. I would then place the equipment up higher, as heat rises, and leave a while longer. Even before taking camera from case, I would "hand-test" to be certain air inside case was the same temperature as outside. Then and only then did I take cameras out for repairs. After the cameras had been worked on, I went through the same process in reverse, readjusting equipment from warm air to cold.

"During my travels throughout Alaska, I learned the fundamentals of processing film in extreme low temperatures. My 'improvised' laboratories were extremely crude. Necessity proved to be the mother of invention.

"There were times when I had to use melted snow and ice for processing solutions and in the washing of negatives and prints. Often times the prepared solutions, which had been set aside to be used again, would freeze solid, and the containers if filled too full would crack under the pressure. To prevent this I would store solutions near the ceiling of the lab. However, I found this freezing did not effect the energy of the "soup" providing the chemicals had not been previously effected before dissolving. A marked precipitation from the damp cold often times took place in stored chemicals. Once precipitated these chemicals would become inactive, invariably decreasing energy of developer.

"For instance, the solubility of hydroquinone, when subjected to low temperatures would decrease rapidly. Crystallization would take place, if a solution containing hydroquinone were subjected after using, to temperatures lower than 40°F. Small, needle-like icicles would form causing black specks on contact with emulsions of negatives. The energy would still be effected even if these precipates were filtered out or redissolved by warming. I found I could prevent this crystallization if isopropyl alcohol were added up to 10% of the developer volume. Butyl or ethyl alcohol could be used for this same process, but I used isopropyl because of its high solvent properties. However it was much simpler to set this solution where a temperature would not cause this crystallization.

"Often times when excited and eager to see immediate results of an unusual

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EXTREME DIFFICULTIES OF CAMERA LOADING ARE ILLUSTRATED IN ABOVE STILLS

CHINA'S WARTIME FILM INDUSTRY

By JA TEH-LAN

IF any medals are to be given motion picture camera for war service, the China Film Company has a candidate This studio's Bell & Howell camera (No 799) was no youngster in 1938, but since then, it has photographed 14 feature-length productions and any number of short subjects under probably as tough conditions for continuous operation as any studio lens box in the world

The technicians who have nursed old 799 through all this footage do not claim she is as good as new, but they will take her down the Yangtse when the river rises again this spring to photograph the completion of the move of the Chinese Army's battered studio back to the east coast. By then it is hoped that the new American equipment will be available to revitalize the Chinese motion picture industry which took exile and bombing—but can now look back proudly on having done its job in the long war against the Japanese aggression

Protecting Equipment

In 1937 there were six Chinese studios in regular production, although American films dominated the market in the some 200 commercial theatres then operating As the Japs swept over Shanghai and Nanking, the problem of the Chinese movie makers was to get out and save at least some of their precious equipment One move after another was made, with losses each time by either capture or fire As the little industry fled for its life to Nanking, Hanchow, and finally on the long trip up the river to rocky Chungking, the studios were consolidated into one organization under the Political Training Board of the Chinese Army. Two other groups, also as part of the Government, were the Central Film Studio and the Educational Film Studio, but—since the main job was military—nearly all the scanty equipment which could be saved was operated by the Army picture makers as the China Pictorial Service or the China Film Studio

Hilltop Studio Site

On one of the highest hills in Chungking, an old Bhuddist monastery was taken over in 1938 for the studio The following titles will indicate the kind of pictures which the Chinese made during their country's most desperate years: "Defend Our Soil," "Fight to the Last," "Good Husband and Good Soldier," "Anti-tank Defense," "The Light of East Asia," "On the Border Front,"

Cameraman Wang Sze chen setting up to shoot a military training demonstration on location near ChungKing

"Revival Through Flame," "Storm Over Mongolia," and "The Secret Agent of Japan." "Return to Our Country" and "Police Soul" are among the latest productions, these two being completed in 1945.

Unfortunately, the next hill on one side of the studio sheltered most of the government War offices and the hill on the other side held the municipal water reservoir of Chungking, so when the Japs came bombing, the studio caught more than its share. The newsreel men, however, also got some magnificent photography. Much of the dramatic film material for "Battle of China," produced by Frank Capra in his outstanding series of orientation films for the American Army, came from the brave and skillful work of the Chinese newsreel crews in Chungking, and those attached to the struggling armies of the Chinese Central government.

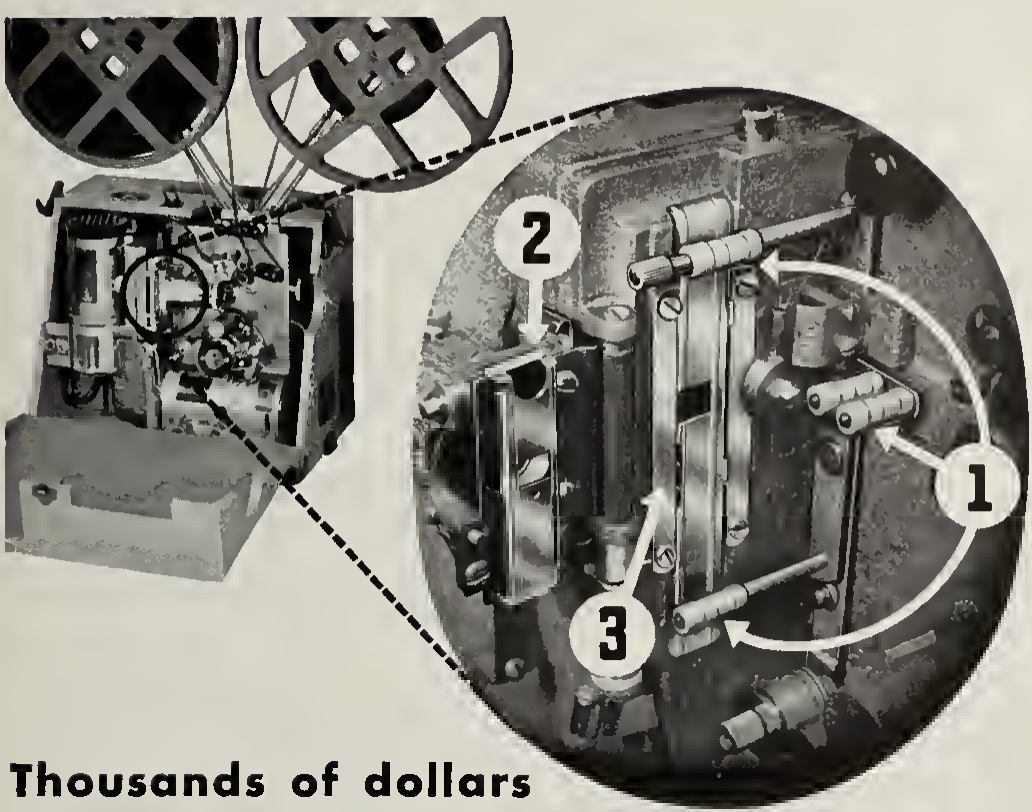
Auxiliary Military Education

Chinese cinematography during the war included only a few subjects which could be called strictly military training films comparable to the reels produced in such numbers by the Army Pictorial Service and the Academy Research Council in the United States. The Chinese also made chronological war records But the bulk of their production was designed as "Auxiliary Military Education" and was substantially a cross between training films and the type of semi-documentary entertainment and public morale features which the Hollywood studios made during the war about different branches of the armed forces

Like these American films, the Chinese productions used professional and

(Continued on Page 148)

To reach the millions of troops still in the armies of China 40 mobile projection units have been set up in the field to exhibit morale, training and entertainment films provided by the Army Pictorial Service of the Central Government



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VICTOR'S exclusive design brings you this *triple insurance* against costly film damage:

1. *Safety Film Trip* — stops projector instantly in emergency or in case of incorrect film threading
2. *180° Swing-Out Lens Mount* — simplifies cleaning of dust and grit.
3. *Duo-Flexo Pawls* — slide into film perforations accurately instead of punching new holes.

A VICTOR projector treats film gently . . . handles film safely. Even inexperienced operators, as well as old hands, enjoy operating VICTOR, because of these Safety Features. They are delighted, too, with the brilliance of VICTOR'S Straight Line Beam and the thrilling fidelity of VICTOR'S Sound System.

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MASTERPIECE OF 16MM CRAFTSMEN

Carleton of Hollywood Colorfilm Back From Agfa Checkup

C H Carleton of Hollywood Colorfilm Corporation is back from Germany, where he got an insight into the improvements of color film processing as developed by the Agfa engineers and technicians during the war years.

Special group of American color experts was headed by Nathan Golden, chief of the foreign motion picture division of the Department of Commerce. Others in the party included: Harold Harsh of Ansco, H Werner Sachs of Photo Products division of Remington-Rand, and Lt Col Richard Ranger, who met the party in Europe and arranged details of visits and interviews.

Carleton stated the party went through several film and camera plants in the American zone of occupation, watched the processing and making of film, and interviewed the top directors, chemists and research engineers of Agfa who were all in the American zone.

Information received, he declared, filled in gaps with specific data and details which had not been previously disclosed with relation to the processing of color film, and especially resulted in the correction of chemical formulas. A 34 page report was prepared by the group, and will shortly be released generally to the film industry by Golden in Washington.

Bulk of information compiled indicated that the Wolfen Agfa color film plant is now being operated by the Russians, as the factory is in latter's zone. Conclusion is that the Soviet is using the color film manufactured for its own state film activities.

Although Carleton could not discuss technical details uncovered by the investigating group because of the early issuance of the combined report, he did point out that current newsreels in color had been released regularly in Germany during the war, with the prints being shown in the theatres generally within a week after being originally shot. He disclosed that prints of these color newsreels are being brought back to the United States for general information of the industry, together with prints of features and shorts also turned out in color.

Total of 12 features and about 50 short subjects—in addition to the newsreels—were produced via the Agfa color process during the war, Carleton stated, and many of these displayed a much better overall color quality for depth, definition, pastel and vivid colors, than the color in "Girl of My Dreams," German-made color feature which was shown generally in Hollywood and New York to interested film officials.

The German film industry was particularly short of cameras and production equipment, Carleton commented. For this reason, three okayed shots of every scene for a picture had to be okayed for negative, as only one camera was being used at all times. De Brie super parvo and Eclair cameras were generally used by the German studios, while Arriflex cameras were utilized for newsreel work. Latter are decidedly compact and light in weight, carrying 200 foot magazines, however, there were very few of them in the hands of the Germans for use.

Victor Donates Visual Scholarships

To encourage and further the increase of visual education, Victor Animatograph Corporation has provided funds for two 4-H Club scholarships in visual education. Check to cover the scholarships has been turned over to the National Committee on Boys and Girls Club work by S G. Rose, executive vice president of Victor Corporation.

Contestants for the scholarships are required to show evidence of interest and experience in the operation of motion projection equipment, use of cameras, slidefilms, slides and other visual aids. Victor Animatograph is one of the leading manufacturers of 16 mm sound projectors and equipment.

Telefilm Completes 16mm. Newsreel

Telefilm technicians have completed sound dubbing and release prints via kodachrome of the second release of "Planet News." Latter is strictly a 16 mm newsreel, and was photographed in color by Tom Braatelein and Ed Drews.

Denham Promoted by DuPont

James S. Denham, who has been assistant manager of the Rayon department of DuPont, has been appointed general manager of the Photo Products division to succeed George A. Scanlan. Latter retired last month due to health reasons. Both Denham and Scanlan joined the DuPont organization in 1915.

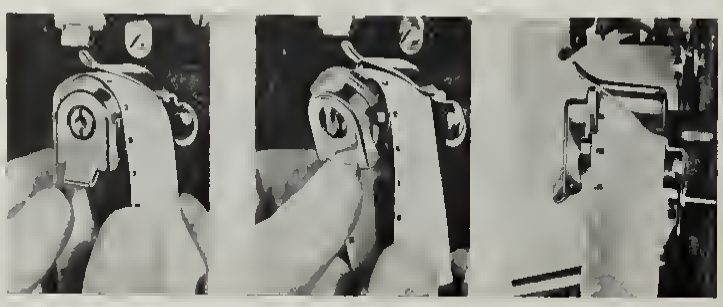
"Floating Film" Features Bell & Howell Projectors

Prolonging the life of home movie makers valued pictures has been a major concern of movie equipment manufacturers. Developed film has long been protected by chemical processes, but these alone are not enough if the projector subjects the film to excessive wear as it is carried through the machine. This wear is caused mainly by the sprockets, rollers, and guides. Quick, effortless film threading is of no value if, in the process, the film is scratched or punctured.

Answer to these problems is claimed by Bell & Howell Company for its "floating film" features. Their movie projectors are said to be equipped with sprockets and rollers that do not permit the picture area or sound track of the film to touch any stationary metal parts as it passes through the machine. Thus, scratching of the emulsion is eliminated, providing longer lasting clarity of pictures.

This has been accomplished by placing on the sprockets, rollers, gate shoe, and guides, a thin land or ridge which is the only metal that contacts the film. This has been accomplished by placing on the sprockets, rollers, gate shoe, and guides, a thin land or ridge which is the only metal that contacts the film. This land is so located that it touches the film near the perforations, *outside* the picture area. The shuttle teeth, transporting the film past the aperture, move in a rectangular path. This straight in—straight down—straight out—action prevents the teeth from "sawing" on the edges of the film perforations.

Sprockets and sprocket guards are designed to prevent incorrect film threading. The film is either properly threaded on the sprocket, with the teeth engaging the perforations correctly, or it is held clear of the sprocket teeth by the guard. There, although it is obviously not correctly threaded, no damage to the film can result even though the machine is started. When correctly threaded on the sprockets, the guard positively prevents the film from coming off. These sprockets are claimed to greatly simplify film threading.



Bell & Howell sprocket and guard designed to eliminate film wear. When film is incorrectly threaded, guard holds it clear of sprocket teeth.

HOW TO MAKE A "HIT"--- HIT!

WHEN you get hold of a wonderful script, remember—

It's the small details that make a "hit" click with critics and audiences.

And though the choice of film may seem a small detail, you'll realize just how important it can be when you see the smooth gradation and sensitive panchromatic color response of Ansco Supreme film.

Ansco Supreme has high resolving power and excellent fine-grain qualities. It provides you with negatives that yield beautiful release prints. In competent hands, such film can mean *better photography!* Insist on Ansco Supreme for your next production.

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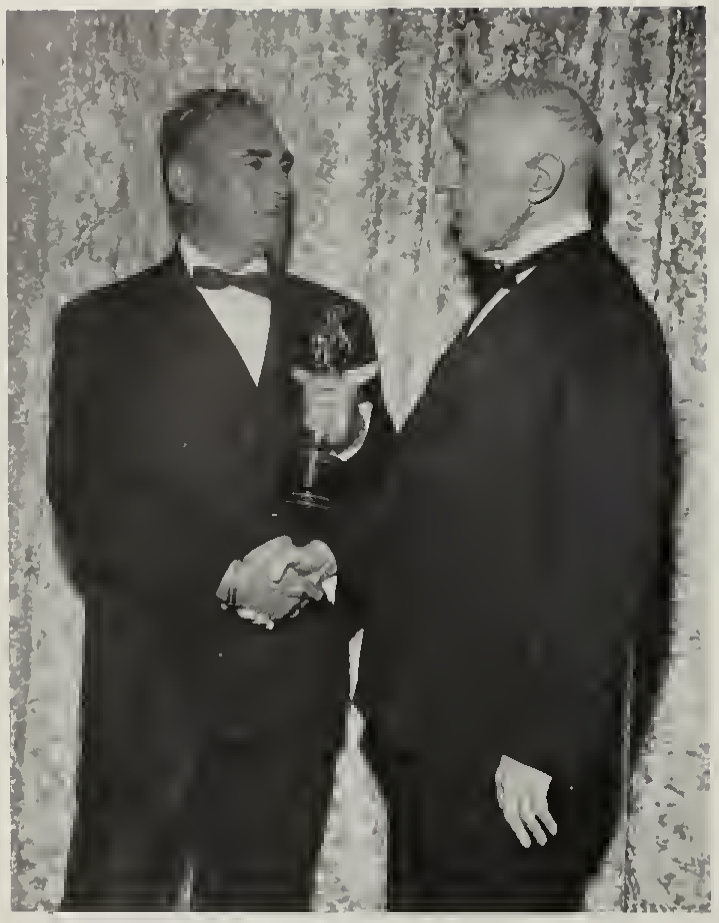
KEEP YOUR EYE ON ANSCO—FIRST WITH THE FINEST

Harry Stradling
John
1945 Academy



LEON SHAMROY, A. S. C., being presented with the Academy "Oscar" by David Wark Griffith, dean of producers and directors, for best color photography of 1945.

ACADEMY AWARDS for the most outstanding achievements in motion picture photography, presented at the 18th annual Awards of Merit event of the Academy of Motion Picture Arts and Sciences at Grauman's Chinese theatre, Hollywood, on the evening of March 7th, honored Henry Stradling, A. S. C., and John Fulton, A. S. C.

Stradling received the annual Oscar for best achievement in black-and-white cinematography for his photographic direction of the Metro-Goldwyn-Mayer production, "The Picture of Dorian Gray." Shamroy's direction of photography on the Twentieth Century-Fox production, "Leave Her to Heaven," gained him recognition for the best in the color classification Fulton's special photographic effects for the Samuel Goldwyn production, "Wonder Man," was judged best of the year in that field

Presentation of the Oscars for best photographic achievements of 1945 was made by David Wark Griffith, whose pioneering as a director and producer in the formative years of the motion picture industry was a major factor in the rapid progress of the business. Just as important were his many innovations of camera techniques which were rapidly adopted by other producers and directors.

For Shamroy, the Oscar represented the third time that he has been accorded honors by the Academy for outstanding color photography. Last year, he stepped to the platform to receive the award for best color cinematography on 20th-Fox's "Wilson," and previously his color photography for "The Black Swan" was tabbed as best of 1942

LEON SHAMROY

"Leave Her to Heaven," the motion picture that won for Leon Shamroy, A.S.C., the 1945 Academy award for color cinematography, is a film that combines the art and science of the camera to very best advantage.

Basically a dramatic story, the film was handsomely mounted and featured striking modern interiors, lush natural exteriors, and a good deal of stunning feminine wardrobe—as well as the highly photogenic facades of the players themselves.

Obviously, the task confronting the cinematographer was a difficult one. In translating this story into "gorgeous Technicolor," his foremost objective was to record and enhance the dramatic values of the script. The story abounds with tense, forceful situations, and it was as much the job of the cinematographer as it was that of the director to portray these clashes of human emotion to best advantage

On the other hand, the highly photogenic sets and locales fairly cried out for striking picturization on the screen. The average cinematographer might have been tempted to let the cinematic possibilities of these elements run away with him, but Shamroy achieved just the right balance. His camera was used primarily to further the dramatic impact of the story—but at the same time (and without detracting from the action) he managed to bring out the full richness of the beautiful settings against which the story is set.

Technically, the photography in "Leave Her to Heaven" reached a new high. It shied away from flat, undramatic set illumination, and achieved a warm mellow effect by the use of modelled interior lighting. While duplicating source lighting in most cases, Shamroy still managed to place his lights in a way that focused attention dramatically on the action at hand. It was at the same time emphatic and pleasant to look at.

Especially well done was the low-key exterior sequence on the mountain top during which the main character mounted on horseback scatters the ashes of her dead father to the winds. This

Leon Shamroy
Fulton
Award Winners

by WALTER R. GREENE

HARRY STRADLING, A. S. C., receiving the Academy "Oscar" from David Wark Griffith for best black-and-white photography of 1945.

sequence demanded effects which were particularly difficult to record in color. An authentic atmosphere of dusk was required, but in toning down the general landscape effect, care had to be taken not to let the players blank out into silhouette. The expressions on their faces were of highest dramatic importance at this point of the story, so enough detail had to be retained in shadow areas to show these expressions while keeping the general key low enough for an authentic dusk effect. Needless to say, Shamroy achieved this balance most effectively.

Wisely, the cinematographer made use of simple compositions which succeeded in bringing out the innate beauty of the settings, steering clear of complicated approaches which would have detracted. All in all, the color photography was of supreme quality, admirably suited to the changing dramatic patterns of the story.

HARRY STRADLING

"The Picture of Dorian Gray," which won for Harry Stradling, A.S.C., the 1945 Academy award for black and white cinematography, is an ideal example of what the industry would call "quality" dramatic photography. The film itself revolves about a bizarre situation: a man who remains the same age in appearance while his portrait grows older, reflecting the hideous ravages of his sinful life. It would have been the natural inclination of most cinematographers to utilize a similarly bizarre style of photography to complement this wierd theme. But Stradling adopted an entirely different approach, he used a smooth, rich technique which by its very restraint and understatement succeeded in pointing up the unusual dramatic situations involved. The contrast packed a potent wallop.

Technically, Stradling's photography in "Dorian Gray" was superb. Richly contrasting blacks and whites, "sculptured lighting," forceful compositions—all these imparted a kind of velvety richness to the film, and yet the style used was not of the pure "glamour" variety. Rather, it managed to achieve a dramatic emphasis that added force to the presentation of the story.

Especially forceful were the camera compositions. Stradling has a fine style of using foreground objects to frame or point up action taking place in the background. He has mastered the technique of knowing when this treatment will add rather than detract from the scene, and he uses the device most skillfully.

Fluid camera movement played an important part in placing this film on top for the Academy award. Skillfully keyed to the action, Stradling's mobile camera moved from one effective composition to another without calling attention to itself.

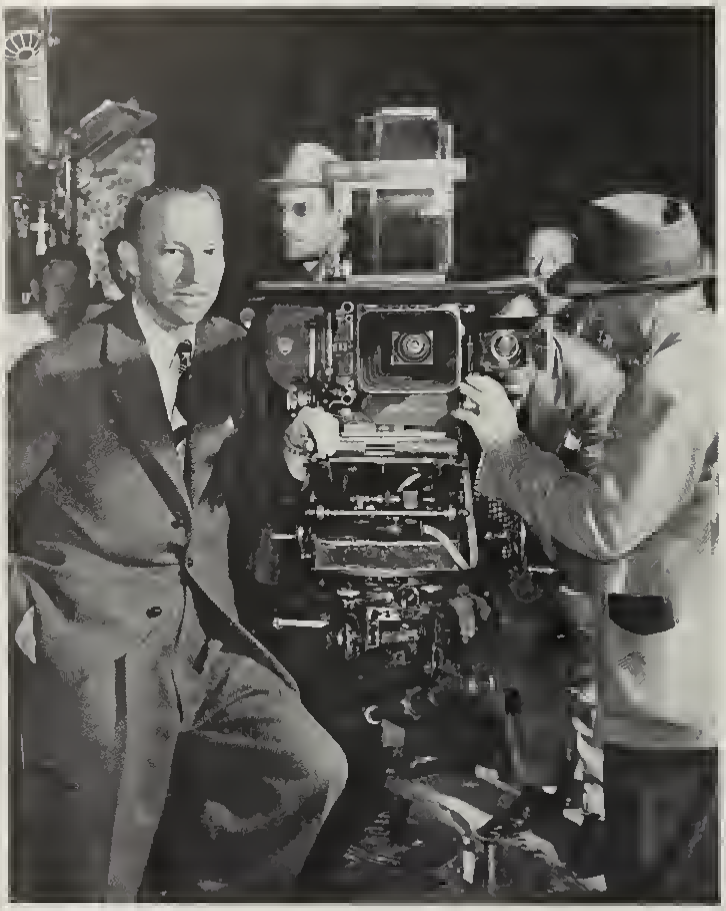
"The Picture of Dorian Gray" is a *cinematographer's* picture in that it represents beautiful photography skillfully tailored to the requirements of an unusual dramatic story.

JOHN FULTON

John Fulton, A.S.C., is the recipient of the 1945 Academy award for his special photographic effects in the Technicolor film "Wonder Man." In this film, Fulton had his work cut out for him, since practically the entire picture relies on special effects for its story content.

The film concerns a pair of twin brothers, one of whom is killed off early in the action, but who returns quite frequently in ghost form to hold long discussions with his still-living twin.

The special effects of the twin brothers (both played by the same actor) appearing together in the same scene, was accomplished by a series of matte shots extremely difficult to produce in color. This device is not new, but rarely if



JOHN FULTON, A. S .C., (left) who was awarded the Academy "Oscar" for the best photographic effects of 1945.

ever has it been so effectively utilized as in "Wonder Man." So excellent was the balance in lighting, the matching of perspective, and the duplication of color temperature—that even a technical audience was not conscious of "trick" photography.

It is a tribute to Fulton's technique that the double-image sequences, the appearance and disappearance of the "ghost," and other tricky devices used in the picture were produced with such finesse that they seemed a natural, even *realistic*, part of a story that was in content almost pure fantasy.

Other Technical Awards

Stephen Dunn and the sound department of RKO Studios received the Academy award for the best sound recording on feature releases of 1945 on production of "The Bells of St. Mary's."

Upon recommendation of the Academy Research Council, and after careful consideration of scientific and technical procedure and equipment, the following awards in Class II of the Research Council were announced:

To Loren Ryder, Charles R. Daily, and the Paramount Sound Department for the design, construction and use of the first dial controlled step-by-step sound channel lineup and test circuit.

Previous to the development of this equipment, sound channel lineup and testing has been handled by means of auxiliary equipment. During the course of time, development of sound recording equipment has resulted in the introduction of test procedures which had become increasingly more complicated and increasingly more subject to error. This new device simplifies the lineup, testing and trouble shooting in a sound channel, and specifies a fixed step-by-step procedure which eliminates the possibility of error and permits a 100% test metering with resultant easy localization of trouble, without interruption of the mixer monitor and with automatic return of all circuits to normal for recording.

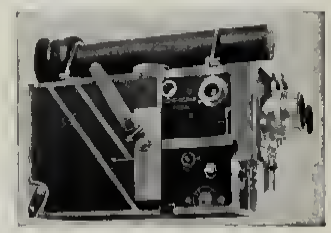
To Michael S. Leshing, Benjamin C. Robinson, Arthur B. Chatelain and Robert C. Stevens of 20th Century-Fox Studio, and John G. Capstaff of the Eastman Kodak Co., for the 20th Century-Fox Film Processing Machine.

This machine incorporates several new scientific principles for the processing of film as well as a number of mechanical improvements in film handling features. By means of controlled turbulation and agitation, the machine eliminates directional effect inherent in conventional methods for development of film. Means for driving the film through the tanks is arranged to control the tension so closely that variations in the strain in the film is held to less than one ounce from the beginning to the end of the machine, to thus eliminate scratching and reduce film breakage to a point where it is no longer a major concern of the machine operator. In case of breakage, however, automatic means are provided to shut off the feeding of film into the tank while at the same time the other end of the film is carried on through the tank in the usual order.

Automatic Fade Device For Cine Special

An automatic fade device of utmost simplicity has been designed by Joseph Yolo, producer of industrial films, who recognized the need for such an accessory in his film work. After designing the automatic fade for his own use, he launched on a manufacturing program which is placing many devices in the hands of 16 mm. professional and amateur cinematographers.

The attachment is assembled on the right side of the camera, with only minor revisions of the regulation setup required. Only a slight bending of the standard shutter lever so that the latter does not engage the notches on the index plate, is all that is required. No holes have to be drilled on the camera itself. Operation is from the winding crankshaft, with the lever arm automatically extended to operate the shutter lever for fade in or fade out—whichever might be required on a specific scene.



Yolo Cine Fade Device Model A

The Members of

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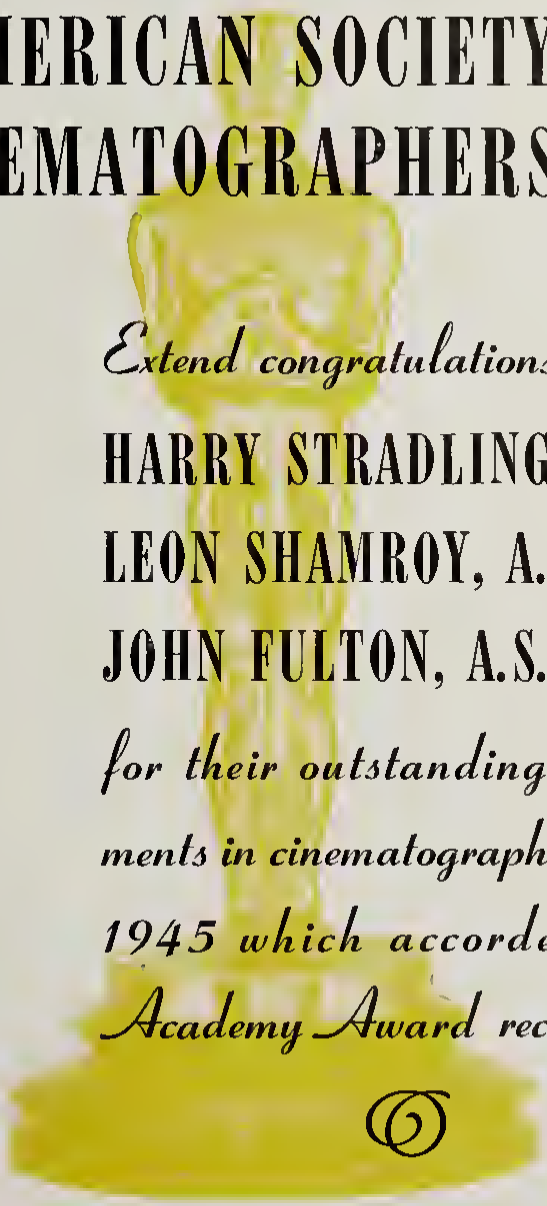

Extend congratulations to . . .

HARRY STRADLING, A.S.C.

LEON SHAMROY, A.S.C.

JOHN FULTON, A.S.C.

for their outstanding achievements in cinematography during 1945 which accorded them Academy Award recognition.

My Sincere Thanks,

HARRY STRADLING

ASC

Best Black and White
Photography
Award

"THE PICTURE OF DORIAN GRAY"

Metro-Goldwyn-Mayer Production

1945

18th Annual Awards

ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

To My Fellow Cameramen, Thanks

LEON SHAMROY

ASC

Best Color Photography Award

1945—"LEAVE HER TO HEAVEN"

1944—"WILSON"

1942—"BLACK SWAN"

for

20TH CENTURY-FOX

1945

18th Annual Awards

ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

Gratefully,

JOHN FULTON

A.S.C.

SPECIAL EFFECTS

AWARD

"WONDER MAN"

SAMUEL GOLDWYN PRODUCTION

1945

18th Annual Awards

ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

We Proudly Congratulate —

LEON SHAMROY, A.S.C.

Director of Photography

For Outstanding Photographic Achievement
In Color

"LEAVE HER TO HEAVEN"

20th Century-Fox Production
in
TECHNICOLOR

JOHN FULTON, A.S.C.

Special Effects

"WONDER MAN"

Samuel Goldwyn Production
in
TECHNICOLOR

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HARRY STRADLING, A. S. C.

Director of Photography

SAM LEAVITT

Operative Cameraman

FRANK PHILLIPS
1st Asst. Cameraman

EDWARD DAVIS
2nd Asst. Cameraman

For Outstanding Photographic Achievement in
Black & White
Metro-Goldwyn-Mayer's

"PICTURE OF DORIAN GRAY"*

Also . . .

STEPHEN DUNN

and the Sound Department of
RKO-Radio Pictures, Inc.
for their Outstanding Achievement in Sound Recording
Rainbow Productions

"THE BELLS OF ST. MARY'S"**

* Photographed on DU PONT Superior 2—Type 126

** Recorded on DU PONT F.G. Sound Recording—Type 226

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METRO-GOLDWYN-MAYER is PROUD of

HARRY STRADLING

and congratulates him for his Academy Award
for the Black and White photography of
"THE PICTURE OF DORIAN GRAY"

THROUGH the EDITOR'S FINDER

PRESENT STATUS of development of Ansco color film for eventual use by the motion picture industry was explained in detail by E. A. Williford, vice president of General Aniline and Film Co. in charge of the Ansco division, at meeting of the American Society of Cinematographers on evening of March 18th.

His talk, which was clear-cut and informative, served to discount many inaccurate trade reports both about the company itself and the color process now in the course of development for commercial use in 35 mm. form. After briefly sketching recent corporate history of Ansco, including acquisition of the company in 1928 by the German Agfa concern and seizure of the corporation by the Alien Property Custodian at outbreak of the war, Williford impressed that the company was now entirely American-owned and controlled to prevent any future acquisition by foreign interests.

During the war years, he stated, the Ansco research laboratories and scientists had made most important progress in the development of its multi-layer color film stock. So much so that—when facts of wartime German progress at the Afga plant at Wolfen were disclosed—it was found that the Ansco engineers were far ahead; and only one German formula was as good or better than those developed by the Ansco staff. That was the cyan color former, which will shortly be incorporated in the manufacture of Ansco color film stock.

Status of the American use of the German color film patents was fully explained. Williford stated that Ansco had a contract with I. G. Farben for American rights to all such patents, and that contract has never been cancelled. He anticipated that any German patents of Farben covering film manufacturing or processing which naturally were not filed during the war years, would eventually be turned over to Ansco without reservation.

The executive admitted that the present Ansco plant—plus the new addition now under construction—could not meet the requirements of the Hollywood studios and distributors for negative and positive stock for a long time to come. Answering a question, he disclosed that some quantities of Ansco color film would be available for studio production use in 1947.

Ansco's capacity for 35 mm. color film will be in the neighborhood of 150,000,000 feet annually. Because of the added steps in manufacture due to the five separate emulsion coatings on the film base in contrast to the two coatings necessary on black and white raw stock, Williford pointed out that overall plant capacity is reduced more than 50 per cent. Further, he disclosed, there are certain refinements in manufacture to be accomplished before the Ansco color film can be utilized for general studio production. While these are being perfected, however, the company is cooperating in developing the laboratory development procedures for the color film negative and positive so that when the film does become available in sufficient quantities, the producers will be familiar in detail with the laboratory requirements and methods for best results. Producers will, he assured the gathering, be able to handle development and processing of both negative and positive in their own laboratories without any outside facilities for such work required.

Atomic Bomb Filming

Motion picture photography will play a most important part in the coming atom bomb tests in the Pacific, and a number of members of American Society of Cinematographers will be active in directing the huge camera organization being set up to record the event, as well as actually shooting the film. Major Gilbert Warrenton was only on inactive status for two days after four years of duty with the Army Air Force photographic unit—much of it overseas—when he was called back to serve for the duration of the atom bomb project.

Major Warrenton lined up Paul Perry, Harry Perry, Captain Lloyd Knechtel, Captain Tom Tutwiler—all members of A.S.C., and specifically requested for the project by the AAF because of their experience in production cinematography and prior service. It is expected that the photographic unit under the AAF wing will comprise around 250 men, including second cameramen, assistants, film cutters, loaders, and other necessary for the efficient operation of the photographic organization.

General Spaatz of the AAF has directed B29s, photo planes and bombers be placed at the disposal of the photographic unit crews. Standard and speed cameras, using both black and white and color negative, will be used in recording the most historic event. According to information released in Washington, the AAF will take charge of all the aerial photography in connection with the project, including the actual dropping of bomb, its landing, and the devastation that will follow. Each camera ship will be briefed in advance to focus its cameras on a specific point or object, so that a most detailed and complete visual history will be recorded.

Navy Photographic Program

From information approved by the Navy security office in Washington, disclosure is made that the Navy will utilize remote-controlled, long range motion picture cameras on the ground and at sea level for additional angles of the bomb-dropping.

Batteries of cameras are to be mounted atop heavy 100-foot steel towers on several islands five to 10 miles distant from the target, in the Bikini Atoll, Marshall Islands. The cameras must be shielded in tower rooms constructed of thick lead sheets. Inside the lead housing the cameras, additionally protected by airtight, waterproof boxes, will photograph through optically flat windows and thence through portholes in the lead housing, the portholes to close automatically after the pictures are taken, to prevent entrance of radio-active waves. Both the aircraft cameras, which range in size up to the 70-pound Fairchild navy type F-56 cameras with 40-inch telephoto lenses, and the movie cameras, in both 16- and 35-mm sizes, will point horizontally to the scene of the atom bomb explosions.

The cameras will be operated by radio from a distant ship.

Because of the intense heat that will be generated by the atom bomb explosions, the cameras' lenses will be covered by heavy neutral density filters, which, operated by photo cells, will move away from the lenses to permit photography an instant after the flash. If the lenses were not protected they would let so much heat through the cameras' magazines that the film, even though non-inflammable, might melt.

It is estimated that it may be several weeks after a test before any human can approach the cameras houses, as the surrounding water is likely to be so radio-activated.

ALLEN M. DAVEY, A. S. C.

The motion picture industry lost one of its pioneer cinematographers with the sudden passing of Allen M. Davey, A. S. C., from a heart attack on March 5th at the age of 51. Davey started as a production cameraman back in the early 'teens before the advent of feature length pictures; and in those days was responsible for starting the careers of many present-day cinematographers who—as assistant cameramen—found him an expert and willing tutor.

He left the Universal staff for service in World War I, and later was contract cameraman with National Film Corp. After free-lancing for some years, he joined Technicolor in 1937 as a color cinematographic expert up to 18 months ago when he signed a term contract with 20th Century-Fox. His original engagement by Technicolor—which resulted in progress to one of the foremost color cinematographers in the industry—was paved by Ray Rennahan, A. S. C.—who had originally got his start as an assistant cameraman under Davey's wing many years previously.

During the past six years, Davey was nominated for Academy Award recognition in color photography on four occasions—in 1940, 1943, 1944 and 1945. For the latter year, he received joint photographic credit on Columbia's "A Song to Remember" with Tony Gaudio, A.S.C.

Surviving is his widow, son Allen M. Davey, jr., an assistant cameraman at Columbia, and daughter Doris, now stationed at San Diego as a member of the Waves.

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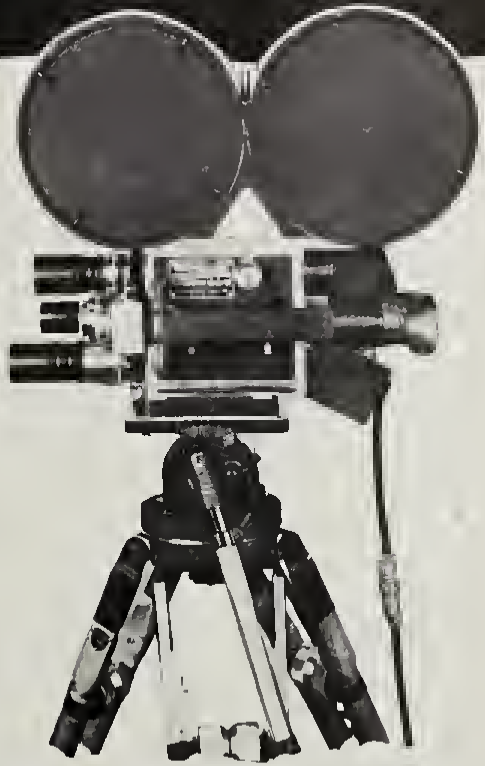

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AMONG THE MOVIE CLUBS

Utah Cine Arts Club

Regular meeting of Utah Cine Arts Club of Salt Lake City was held on February 20th at Teamsters Hall, with president T. R Pope presiding Film program included: "America the Beautiful," by LeRoy Hansen; "Crime Does Not Pay," loaned by the St Louis Movie Club, and "Canyon Caravan," filmed by William Gibson and presented by Jack Brennan. Latter is particularly thrilling, dealing with a boat trip through the most desolate section of the United States, and down the Colorado River from southeastern Utah to Mead Lake.

Technical session, devoted to the separate advantages by beaded, silvered and dull white motion picture screen, was conducted by Al Morton, club's technical advisor, and vice president Pete Larsen. Due to transfer of secretary Lorraine Olsen out of town, treasurer Al Londema has assumed the secretarial duties for the current year.

Westwood Movie Club

Regular monthly meeting of Westwood Movie Club was held on March 1st in St. Francis Community Hall, San Francisco Film program included: "A Surgical Adventure," by Dr I C Gobar; "Rugged Capers," by Eric Unmack, and "The Good Earth," by Donald Campbell G Kenney of Ansco gave a demonstration and talk on the new Ansco color film.

President Fred Harvey announces the following committee chairmen who will function during the year: program, Frank Boichot; membership, Mrs. Ray Luck; technical, Eric Unmack, contest, Dr. I. C. Gobar; publicity, Miss Edna Spree; projection and sound, Ray Luck, social, Mrs Henry Swanson.

Westwood is planning two exhibitions of members' amateur films for the general public—in May and September Also being lined up is a club dance.

L. A. Cinema Club Retains Name—But—

Proposal to change the name of Los Angeles Cinema Club to Hollywood Cinema Club was defeated by membership in a mail ballot, with 60 per cent voting to retain the original title However, on the basis of the vote, and the arguments presented in favor of the new name suggested, it was decided to set up the Hollywood Society of Cinema Artists within the structure of L A Cinema Club as a compromise. As a result, everybody's happy!

By-laws are drawn up so that officers of L. A Cinema are ipso facto the officers of the new inner group—which has no separate officers, independent meetings and no elections Only members of L A Cinema are eligible to join—are not automatically members of the group—for which application must be made and certain requirements met for admission. One basic requirement is that applicant must show some of his work to prove that he is really an artist, rather than just a cinematographic enthusiast, and application must be scrutinized carefully by the board of directors.

Many members favoring the name change have—and plan to—travel in foreign countries, and advanced the point that the name "Hollywood" carries a magical ring in things photographic; and a membership card with Hollywood in the club name will be most impressive in the overseas travels and contacts. Actually, the group-within-the-organization can be stated to include in its roster, the top members of L. A Cinema who have proved their photographic abilities in making various films

Film program of the March 4th meeting, chairmaned by Bill Easley, included: "Coral Isle," by Harry C Chapman; "The Lost Art of Casting in Bronze," by Guy Nelli, and "Garden Gangsters," by Fred Ells.

1946 DINNER OF WESTWOOD MOVIE CLUB, SAN FRANCISCO

Metropolitan Club

Interesting program of amateur films produced in various parts of the country held the screen at the February 21st meeting of Metropolitan Motion Picture Club, New York. Pictures included: "Reaping the Rain Drops," by L. B. Reed of Los Angeles; "Ten Pretty Girls," by Anchor O. Jensen of Seattle, Wash.; "Home Movies," by Fred Evans of Sherman Oak, Calif.; and "Incident From Life," by Kendall T. Greenwood of Billerica, Mass. Metropolitan's novice contest has been postponed until June, with entries to be judged by entire membership at the June 20th meeting. Prizes of $50, $30, and $20 for the contest have been donated by Harry Groedel.

Cinema Club San Francisco

Cinema Club of San Francisco held regular monthly meeting on March 19th at the Womens City Club, with film program including: "V-J Day," by Adeline Meinert; "Angels Are Made of Wood," Home Movies Library subject; "Golden Gate Live Steamers Picnic," by Larry Duggan; and "Voorlezer's House," prize winning film from Amateur Cinema League. Member Lou Perrin presented demonstration of General Electric's "sound-on-wire" recorder and reproducer.

Philadelphia Cinema Club

Frank Hirst was elected president of the Philadelphia Cinema Club at meeting held in the Witherspoon Building on March 12th. Other officers elected include: Dr. Raymond Chambers, vice president, Fred Warner, jr, secretary; and Dr. Robert Haentze, treasurer. An 8 mm kodachrome picture, "Along the Conestoga Trail," by Fred Warner, jr, highlighted the film program of the meeting.

Los Angeles Eight

A most interesting discussion and explanation of interior lighting technique by Glenn R. Kershner, A. S. C, featured the March 12th meeting of the Los Angeles 8mm. Club, held in the Bell & Howell auditorium. In addition, members were treated to an unusual film program of subjects.

Alhambra La Casa

Program for the March 18th meeting of La Casa Movie Club of Alhambra, Calif. was chairmaned by Roy E. Wheeler,, and included the following films: "Fisherman's Dream," (8mm) by D. A. Powell; "Isles of the Pacific," (8mm.) by L B. Reed; "Laguna Coast," (35mm.) by Harry L. Hays; "Rose Parade," (35mm) by Russell King; "A Day at the Races," (16mm) courtesy of Mr. Zeman; and "The Redwood Empire," (16mm.) courtesy of R. L. Johns.

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Kodak

Alaska Film Adventure

(Continued from Page 119)

day's shooting I would rush into my "homemade" darkroom—heat the "soup" to about 68°F and then immerge the cold film which had been subjected to temperatures as low as 45 degrees below freezing I might as well have added icicles for the immediate reaction was a decrease in the solution temperature. All the solutions were so effected, resulting in a lower rate of penetration and a decreased reaction rate of fixing The period of time normally taken in each step of the processing had to be doubled and even redoubled. For example, the fixing time had to be doubled for every 18°F decrease

Because of the adverse lighting and weather conditions under which most of my scenes were shot, many times I used a safe light to be assured of the best results. My safe lights often times were crude but not having electricity I did with what I had I would cut an opening in the wall which connected the darkroom and the living quarters. A gas lamp, candle, or what ever I had available was hung over the opening on the other side and a filter placed over the opening in the darkroom. Simple but effective. Very seldom were my results foggy.

"Many times I had neither fans nor electricity at my disposal. My drying apparatus consisted of makeshift drying racks which were placed as near the ceiling as possible The temperature near the ceiling afforded more even drying Differential drying would result in streaked negatives So that film would dry more rapidly I would dip it, after washing, in a 50% *denatured* ethyl alcohol solution I did not use wood alcohol because of its reaction on acetate base film It would cause discoloration and shrinking. After this bath in the proper solution I would hang the film evenly on racks Roll film was weighted to prevent curling. I would carefully sponge off excess moisture, especially on roll film, taking special pains not to leave any water streaks.

"In developing glossy surface prints, the low relative humidity would cause prints to become brittle or curl If a ruler was used or prints pulled across a sharp edge in a crude straightening process, cracking would occur. To soften prints I would set in a glycerin solution (one part glycerin and three parts water) for about 5 minutes This resulted in a more flexible print and upon drying would receive a finer gloss.

"In adjusting my system of processing to the existing conditions it took patience, trial upon trial and error upon error I persisted in developing my own work because after each day's shooting I alone knew what conditions I had operated under and could develop accordingly.

"After my first hunting trek, specially designed gloves, tripod and camera coverings were devised The first time I put my movie camera to my face, I realized I had to have a covering At such low temperatures, the metal parts became so cold that on contact with warm flesh, the skin would ice-burn. A seal skin covering made by the natives was the solution It was designed so as not to hinder operations, to keep the sand-like snow from sifting into the mechanism, and to prevent condensing of my breath on glass parts. I also designed a pair of gloves made of unborn fawn skin with the fur turned inward. My cotton gloves proved useless They afforded me no warmth and were bulky. After my first day's outing, my hands were raw from ice burns and they froze so badly the nails came off These special gloves had only thumb and forefingers with the rest of the hand enclosed in a mitten affair. They were warm, thin and not overly bulky. They provided insulation and allowed for easy maneuvering I wore them under heavy reindeer-fur gauntlet mittens from which I removed my hands only for short intervals to adjust or handle equipment

"However, even with these gloves I was forced to rig up my Rolliflex so I could operate it more easily I couldn't get a hold on the small snaps and knobs with my gloves and couldn't touch them with bare fingers I devised a handle for the snap of cover of range finder I drilled a hole in either side of snap, in which I secured a piece of bailing wire. The aperture setting and cocking levers were also rigged with enough wire for easy operating I drilled holes in the sides of both the focusing knob and crank and attached bent, arc-shaped

AN OVERHEAD shot showing Loretta Young and David Niven in final dialog rehearsal before the cameras roll on Paramount's "The Perfect Marriage" Director of Photography Russell Metty and director Lewis Allen are seated behind the camera checking the proceedings

(Continued on Page 142)

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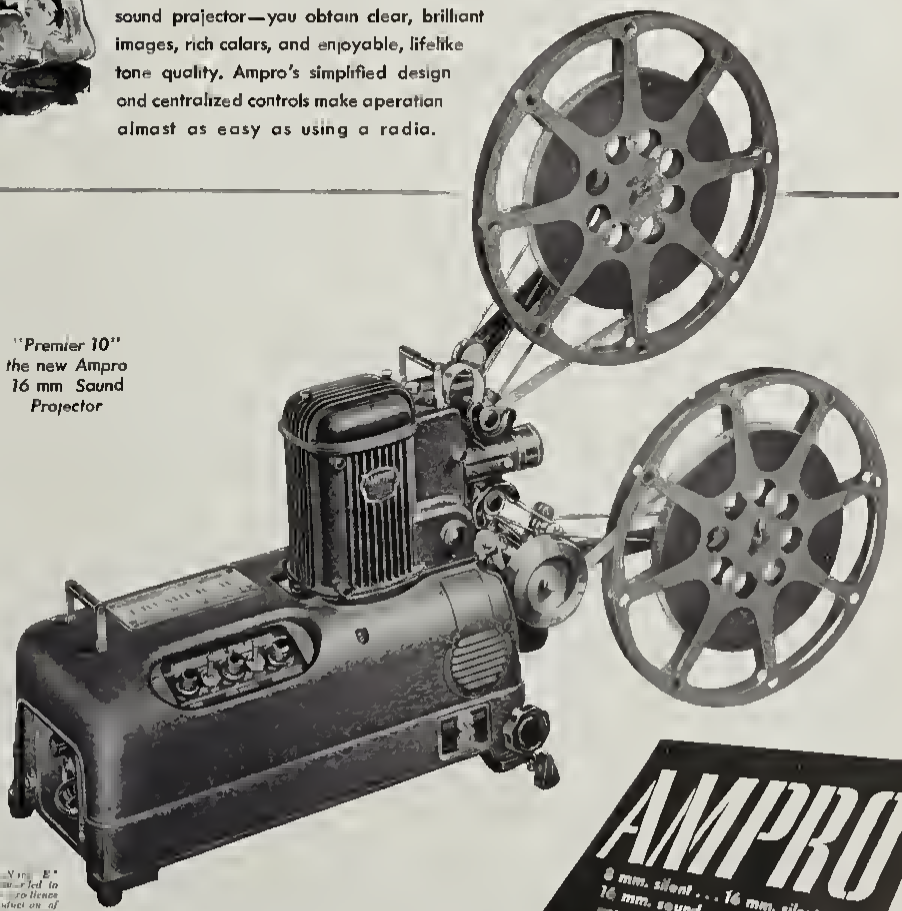

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International Styles in Cinematography

(Continued from Page 117)

position then another. As a result, the picture was a tedious affair, with a wealth of superb camerawork wasted as an end in itself, rather than contributing to the overall impact of the film.

The "reborn" French film industry is just now hitting its stride—and the first major release to play our local theatres is a fine piece of work titled "It Happened at the Inn" ("Goupi Mains Rouges"). This film, released in the United States by M-G-M—International, combines the usual French dramatic artistry with a much-improved camera technique. The locales of the film was very simple, rural settings—and it would have been a temptation to glamourize these relatively dull backgrounds. But the cinematographers on the picture used a style of lighting and camerawork that was in key with the subject and which, at the same time, went far beyond the starkly realistic type of camera treatment that used to characterize French films.

"It Happened at the Inn" is a smooth film, technically speaking. It may well be the keynote of the new French cinema, in that it achieves a happy medium between "art" and realism.

Mexico

The Mexican motion picture industry has made great technical advances in the relatively short time that it has been established. Admittedly drawing knowledge, technicians, and inspiration from Hollywood, the studios south of the border are at last evolving a cinematic style embodying the technical finish of American films plus a quality of artistic approach which is particularly their own.

As an example, let us draw a comparison between two of the better Mexican films—one made several years ago, the other filmed quite recently.

When "La Dama de les Camellias" was released some time back, it was acclaimed by critics and audiences alike as an artistic achievement. Mexican reviewers took particular delight in saying that this film was "as good as anything ever produced in Hollywood". Whether or not this was actually the case is of no consequence. The important fact is that this film succeeded in copying and adapting the better Hollywood camera techniques, the very elements which (as we have said earlier) go to make up a style that is typically American. As a result, "La Dama de las Camellias", with its Hollywood approach, appeared on the screen as a very smooth film indeed. But it had nothing of the rich personality of Mexico mixed with its celluloid. From the purely technical aspect, it was a stylized showpiece, nothing more.

The *recent* Mexican film which we hold up in contrast is "Portrait of Maria", a superb bit of film-making now being released in the United States by M-G-M—International. This film, photographed against the picturesque background of Xochimilco, tells the simple story of two peasants trying to live peacefully in a community hostile to them. The sets are almost painfully simple—mostly exteriors with a few adobe huts, a church, and the water-traced foliage of the region in which it is set. These simple elements the cinematographer fashioned into a film composition that is truly poetic. The exteriors achieve a stunning realism—not of a harshly documentary type, but of a rich quality that may truthfully be called *rotogravure*. This result is due to the correct use of heavy filters, the capable placement of reflectors, and angles that enhance the natural pictorial quality of the backgrounds.

The interiors are similarly well-done. The cinematographer used spots of light, rim-lighting and low-key in a skillful duplication of source illumination. The result is artistic without being "glamourous", and again the accent is on realism.

"Portrait of Maria" represents a definite step forward for the Mexican film industry. It embodies a skillful blending of academic film technique with the more abstract qualities of personality that make our southern neighbors the warm, vibrant people that they are.

Russia

Since the motion picture in Russia is primarily an instrument of propaganda and secondarily a medium of entertainment, its emphasis has always been on the documentary approach. That emphasis remains the same today.

Sergei Eisenstein and Igor Pudovkin, Russia's two top masters of the cinema, have developed a style of adapting the documentary approach to the fictional photoplay in such a way as to tell a story and at the same time provide a basis for the introduction of social significance. This technique is uniquely tailored to the tastes of Russian theatregoers who expect to be propagandized by their art forms.

It has resulted in a number of very unusual films: "Potemkin", "Ten Days that Shook the World", "Maxim Gorki", "Dr. Mamlock", and "Alexander Nevsky"—to mention a few. The photography in these films is so "realistic" that it appears almost to be newsreel footage. The spectator is led to believe that he is witnessing actual occurances. This even applied to Eisenstein's stirring "Alexander Nevsky", a filmnization of medieval warfare between Russian and Teutonic knights.

In his most recent production, "Ivan the Terrible," Eisenstein attempted to

(Continued on Page 145)

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Alaska Adventure

(Continued from Page 130)

spikes which formed convenient handles. After so abusing my Rolliflex, it was a decrepid looking sight. But good stills meant more to me at that time and I had to resort to drastic measures.

"Another devise I was forced to rig up was a chest tripod with camera strap. As my main goal was to capture authentic, realistic portrayals of actual seal, whale and walrus hunts, I had to have some system of steadying the camera and carrying it on my person. When in a umiak (skin boat—seats 9 or 10) skimming over rough waters, it was impossible to hold camera steady without a brace. I needed a system whereby my camera would not be damaged bouncing around and whereby my hands and arms were free.

"On hunts I had to be on the alert every moment for one never knew when game we were seeking would appear among the ice floe. This chest tripod was a flat 6 inch square platform with an adjustable arm completely covered with seal skin. An attached strap (seal skin) went around my neck and was attached to another strap down my back and around my waist. The tripod in use rested high on my chest braced by the movable arm with neck strap holding it steady. When not in use it would lie flat against my body. The waist strap held my camera solid to my stomach and relieved pressure from my neck.

"When running over shore ice which was broken up and sharp, it took all muscles and co-ordination to keep upright. One had to have complete freedom of movement. I couldn't employ my arms to hold equipment. I even had to learn how to throw my body when I fell so as to protect my camera. If I had not devised this 'homemade' invention, my camera would have been damaged beyond repair, my film lost in the drink and I'd probably have been shipped 'outside' in a driftwood box (pine not available). I think the latter thought motivated a hidden ingenuity.

"A few narrow escapes put me wise. One time I found myself and equipment floating out to sea on an independent island of ice which had broken off from the shore ice. If my native friend, Tokeinna, had not yelled a warning in time, the gap would have been too wide for me to load up my loose equipment and make the leap. Then and there I formulated my tripod and carrying system.

"After a few days I had adjusted my equipment and technique of shooting to the existing conditions. Of the three lenses I had, my 15mm F 2.5 proved to be ideal. I didn't have to bother with focusing as long as I didn't move in closer than 10 feet to my subject. I was never able in action shots to move in closer than 10 feet because the Eskimos have a wild way of wielding knives when butchering their kill. Many times I was knocked down, pushed or stepped on by hunters too busy to watch out for me. This lens proved satisfactory for medium and distant shots. I could take fast action and impromptu shots with the assurance that everything would be in focus and all I need worry about was my aperture settings. I usually took one standard light reading and then, on forthcoming shots, was able to judge light almost to an F stop.

"At first I found my exposure meter would not give me correct readings. The extreme glare and unusual light conditions which existed demanded a meter with a light cover over the photo-electric cell. Also an acetinic ray which exists in certain latitudes affected readings. My meter normally takes in a 30 degree angle of light and the 15mm F 2.5 lens takes in a 30 degree angle. I blotted over half of the photo-electric cell with adhesive tape to cut down the intake. I realized the use of an exposure meter must be governed by experience and judgment. It could only serve as a guide.

"Often times on hunts when sudden action occured, in my excitement I failed to remove my rubber lens cap which protected the lens from snow. This seems to be a common tragic failing with most photographers—amateurs and pros alike. I couldn't afford such negligence with such a small supply of film. I attached a string to the center of the cap, stretched it across front of the view-finder and secured it to the skin cover. On looking through view-finder, the string would obstruct my view and remind me to remove the lens cap. Also with this attachment, I need not carry caps in my pockets to gather dirt or be lost.

"Special care must be taken in loading and unloading motion picture camera film. I found it a tough proposition. Try changing film in sub-zero weather with gloves on. It took patience and lots of practice. Cold film should never be brought into a warm room for loading since moisture may condense out of the air. If subjected to below freezing temperature with condensation on film, the condensation will freeze causing film to stick and tear. At about -20°F a possible loss of film speed of approximately 50% may be anticipated. However the various classes of film are different at low temperatures and if possible, test exposure should be made. (When loading outdoors either the wind would blow so hard it would practically whip film from my hands, or the fine snow would sift into open parts. Tokeinna would make a shield with his extra parka under which I'd load camera by the blind "feel and peek" method. Until I became adept at loading with gloves on, I used my bare hands, for it is an exacting and intricate process. My warm, moist hands on contact with cold film gate would form a thin sheet of ice. I carried wooden matches con-

(Continued on Page 148)

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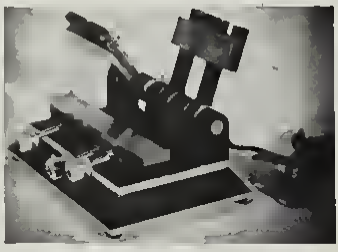

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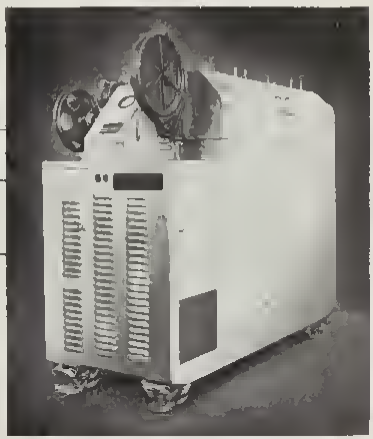

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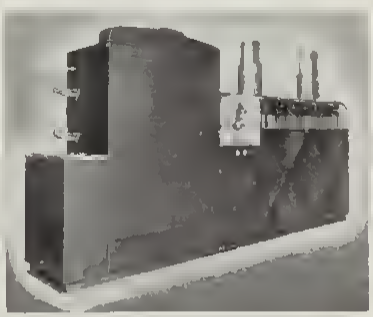

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Current Assignments of A. S. C. Members

As this issue of American Cinematographer goes to press, A. S. C. Directors of Photography are assigned to the following feature productions currently shooting in the various Hollywood studios.

Columbia Studios

Joseph Walker, "The Al Jolson Story," Technicolor

Burnett Guffey, "Gallant Journey," with Glenn Ford, Janet Blair, Henry Travers, Charles Ruggles.

George Meehan, Jr., "Power of Attorney," with Forrest Tucker, Lynn Merrick.

Phil Tannura, "The Return of Rusty," with Ted Donaldson, Mark Dennis.

Rudy Mate, "Down to Earth," Technicolor, with Rita Hayworth, Larry Parks, Marc Platt, Edward Everett Horton, James Gleason.

Henry Freulich, "The Coffin," with Karen Morley, Jim Bannon

Charles Lawton, Jr., "Blondie Knows Best," with Penny Singleton, Arthur Lake, Danny Mummert.

International Pictures

Milton Krasner, "The Dark Mirror," starring Olivia de Havilland, Lew Ayres, Thomas Mitchell.

Metro-Goldwyn-Mayer

Charles Rosher, "Fiesta," Technicolor, with Esther Williams and John Carroll.

Harry Stradling, "Till the Clouds Roll By," Technicolor, with Judy Garland, Robert Walker, Frank Sinatra

Karl Freund, "You Were There," starring Katherine Hepburn and Robert Taylor

Robert Planck, "The Show-Off," with Red Skelton, Marian Maxwell, Marjorie Main.

Robert Surtess, "Tenth Avenue Angel," with Margaret O'Brien, Phyliss Thaxter, George Murphy

Harold Rosson, "My Brother Who Talked to Horses," Peter Lawford, Beverly Tyler, Butch Jenkins.

Joe Ruttenberg, "A Woman of My Own," starring Greer Garson and Robert Montgomery.

Monogram

Ira Morgan, "Freddie Steps Out," with Freddie Stewart, June Preisser, Frankie Darro, Jackie Moran

William Sickner, "Corpus Delicti," with Sidney Toler, Sen Yung, Tanis Chandler

Harry Neumann, Untitled Cisco Kid feature, starring Gilbert Roland.

United Artists

James Van Trees, "Angel On My Shoulder" (Premier Prod.), with Paul Muni, Anne Baxter, Claude Rains, Onslow Stevens

Karl Struss, "Mr. Ace and the Queen" (Tivoli Prod.), with George Raft, Sylvia Sidney, Sid Silvers

Theodor Sparkuhl, "The Bachelor's Daughters" (Andrew Stone Prod.), with Gail Russell, Claire Trevor, Ann Dvorak, Adolphe Menjou, Billie Burke.

(Continued on Page 146)

International Styles

(Continued from Page 140)

"go Hollywood"— and the result was somewhat unfortunate. While the camerawork in this film is smooth and at times quite striking, the usual force of Russian approach is missing. A weak compromise was made between stunningly-lit compositions and the more frankly virile style that we have come to associate with Russian cinema.

With their command of the documentary approach, it was second nature for Russian cinematographers to produce grimly realistic film records of the war. So adept are the Russians in applying this style of film-making, that it is difficult to tell where fact leaves off and fiction begins. They are masters in their own field.

In Other Lands

Several nations with smaller film industries have in the past, and will in the future contribute much to the fund of outstanding foreign films.

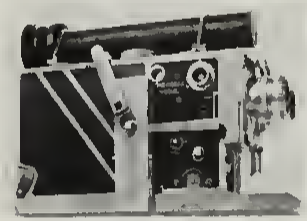
Switzerland has taken the first step in sending us its top-notch production, "The Last Chance," another local M-G-M —International release. The quality of cinematography in this film is first-rate. Photographed mainly in actual locales, it has an atmosphere of complete authenticity: the night scenes, for instance, really look as if they were shot at night; the blizzard in the mountain is a *real* blizzard, not bleached corn flakes and wind machines. The camerawork is straightforward, with only occasional lapses into "arty" moods, such as when the cinematographer could not resist the temptation to shoot a sequence through banks of waving weeds.

Czechoslovakia has in the past shown signs of establishing a place for itself cinematically. Some years ago in Prague, a film was made titled "Sympathy of Love." It was extremely artistic, fairly bursting with symbolism, and utilized some really beautiful camera approaches. The film carted off all of the international cinema awards for that year and was embraced by all of Europe as an artistic triumph. That same picture was later released in this country under the sensational title, "Ecstacy" — and achieved fame amounting to notoriety chiefly because of its nude bathing scenes. The symbolism was completely lost on American audiences—but a young lady splashing about *au naturel* was something they could readily appreciate.

Seriously speaking, though, Czech film producers have always revealed a real flair for cinematic style, and it is hoped that we may see more of their outstanding films over here in the future.

The Swedish film industry, also, has shown real promise in the past years. Films such as the original version of "Intermezzo" revealed a cinematic style style that smoothly blended the nuances of gentle beauty with the fire of dramatic situations. The better Swedish films will deserve wider circulation in America.

In these days when understanding of our world neighbors is so vital, the international cinema can become a potent medium of orientation. It is encouraging to note that foreign countries are putting the best they have into their films. This means that we may look forward to more and better foreign films, as well as a more harmonious understanding between nations.



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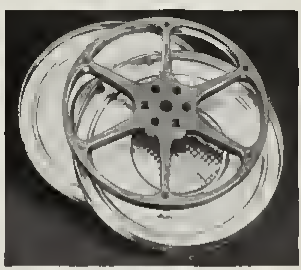

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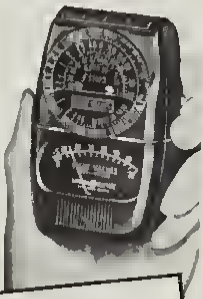

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(Continued from Page 144)

Universal Studios

Hal Mohr, "Fandango," Technicolor, with Yvonne De Carlo, Brian Donlevy, Jean Pierre Aumont, Eve Arden

Joseph Valentine, "Lesson in Love," with George Brent, Lucille Ball, Vera Zorina, Charles Winninger

Charles Van Enger, "The Ghost Steps Out," starring Bud Abbott and Lou Costello, with Marjorie Reynolds, Binnie Barnes.

Paul Ivano, "Kelly Is My Name," with Phil Terry, Ann Savage, Allen Jenkins.

George Robinson, "The Runaround," with Rod Cameron, Ella Raines, Broderick Crawford, Frank McHugh

Warner Brothers

Ernest Haller, "Humoresque," starring Joan Crawford and John Garfield, with Oscar Levant, Ruth Nelson, J. Carroll Naish

James Wong Howe, "The Sentence," starring Ann Sheridan, with Kent Smith, Robert Alda, Bruce Bennett

Ted McCord, "A Very Rich Man," with Sydney Greenstreet, Martha Vickers, Dane Clark, Alan Hale

Sol Polito, "Cloak and Dagger" (United States Pictures), starring Gary Cooper, with Lilli Palmer, James Flavin

Sid Hickox, "Cheyenne," with Dennis Morgan, Jane Wyman, Bruce Bennett, Panis Paige.

Paramount

Lionel Linden, "O. S. S.," with Alan Ladd, Geraldine Fitzgerald, Patric Knowles

Daniel Fapp, "Suddenly It's Spring," starring Fred MacMurray and Paulette Goddard

Ray Rennahan, "Perils of Pauline," Technicolor, starring Betty Hutton, with John Lund, William Demarest, Billy De Wolfe, Constance Collier

William Mellor, "Welcome Stranger," starring Bing Crosby with Barry Fitzgerald and Joan Caulfield

Jack Greenhalgh, "Seven Were Saved," (Pine-Thomas Prod.) with Richard Denning, Catherine Craig, Russell Hayden.

20th Century-Fox

Charles Clarke, "Margie," Technicolor, with Jeanne Crain, Alan Young, Glenn Langan, Lynn Bari, Hatty McDaniels, Esther Dale.

Joseph La Shelle, "Claudia and David," with Dorothy McGuire, Robert Young, John Sutton, Rose Hobart, Gail Patrick, Harry Davenport

Leon Shamroy, "Forever Amber," Technicolor, with Peggy Cummins, Cornel Wilde, Vincent Price

John Seitz, "Home Sweet Homicide,"

(Continued on Next Page)

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Nick Musuraca, "What Nancy Wanted," with Laraine Day, Brian Aherne, Robert Mitchum, Fay Helm

Edward Cronjager, "Honeymoon," with Shirley Temple, Guy Madison, Franchot Tone

RKO Studios

Leo Tover, "Desirable Woman," with Joan Bennett, Robert Ryan, Charles Bickford, Virginia Huston

Roy Hunt, "A Likely Story," with Bill Williams, Barbara Hale

George Barnes, "Sinbad the Sailor," Technicolor, with Douglas Fairbanks, Jr., Maureen O'Hara, Walter Slezak.

Jack MacKenzie, "Child of Divorce," with Sharyn Moffett, Regis Toomey, Madge Meredith, Walter Reed

Telefilm Establishes Four Race-Filming Units

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MGM Foreign 16mm. Reps Get Ampro Training

Foreign representatives of Metro-Goldwyn-Mayer who will have supervision of 16 mm expansion of that company in their respective countries, are being put through an intensive course of training at the Ampro plant in Chicago. In addition to obtaining details of the manufacture of 16 mm sound projectors at Ampro and other factories making such equipment, the MGM representatives become familiar with servicing and repair of such equipment, and are taught the requisites of the best 16 mm. projection techniques.

Hines Heads Telefilm Still Dept.

Harvey S. Hines has been appointed head of still department of Telefilm Studios, replacing Charles Lane who held the post the past 18 months.

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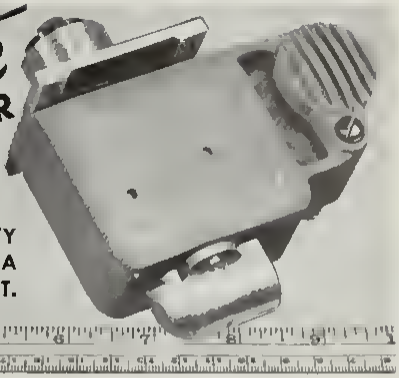

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Alaska Adventure

(Continued from Page 142)

stantly to scrape this off and to dislodge any celluloid residue which would scratch the film.) These precautions must be heeded to obtain perfect results.

"However, there was one rule I couldn't adhere to. When loading or unloading film under normal or subdued light, a photographer should always allow a film waste of 4 to 6 feet at both ends of film roll. There were times when I had to load and unload without any "improvised" loading bags and with the extreme light and glare, I operated under, I should have allowed a waste of 8 to 10 feet. But I had to utilize every foot of film in my limited and dwindling supply. Also, invariably unusual and dramatic action seemed to occur just at the time my roll was almost shot up. I couldn't let these 'never to be repeated scenes' pass so I would keep shooting. As a result, some scenes in my picture have the red fog from light seepage, but I had no choice as I couldn't alter existing conditions.

"In these adjusting processes, the phases of which I've outlined, a few of my scenes were over and under shot. As I am a "4 W pro" myself, I knew what the outcome would be. Being unable to take repeat shots and test exposures, I had to be content with the results.

"My advice to photographers who have a yen for seeking unusual subject matter in unknown, far away lands would be:

'Take plenty of time and thought in the selection of your equipment, keeping in mind the conditions under which you will be operating.'

'Complete a thorough research of existing conditions beforehand, so as to prepare equipment accordingly.'

'Unanticipated conditions will arise that may stump you and the standard rules of photography cannot be employed. You can find a solution no matter how crude, even if it means abusing your camera. You're after a picture. Get it.'

The photography in Mr. Shankel's picture has been termed by professionals as "excellent". He is a pioneer in photography under primitive conditions. No risk was too great and no obstacle unsurmountable in the attaining of his picture. It is of high educational value—as well as entertaining.

He is well versed on Eskimo psychology and can be spoken of as a humanitarian. During the year he lived among the Eskimos, he gradually was accepted as one of them. He understands and respects these people. His lectures enlighten and erase misconstruities formulated by false propaganda.

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AC-4

China's Wartime Films

(Continued from Page 120)

well known stars in dramatic plots. The difference was that in China, the primary audience was the soldiers in the field—to be reached by mobile projection units in the field—and the people in the villages who either were guerilla fighters at the particular moment, or might need to take up their rifles and knives at any moment. In fighting China, there were virtually no civilians, and the Army's dramatized propaganda films played a vital role in maintaining morale, stimulating patriotism, and unifying the many sectional peoples of China into the National effort.

Refuge During Bomb Raids

Stars, directors, technicians and laborers all lived and worked together in the Chungking studio. Deep tunnels

Han Chung-lang climaxed his wartime adventures by being the only Chinese Government photographer to cover the Jap surrender on the Missouri.

were dug into the rock of the hill and when the warning was received that Jap bombers were coming, every individual in the studio was responsible for carrying some specific piece of equipment into the shelter. Tons of precious negatives, studio records, chemicals, and other supplies—in addition to the studio's small hoard of raw stock, for instance—were packed into bamboo baskets and carried into the tunnels during every raid. The tunnels were wet and could only be maintained by constant pumping, so they could not be used for permanent storage of equipment and supplies.

The sharing of danger and hardships, and the necessity of dividing up the meager food and clothing available, brought about a very practical democracy in the studio. All the buildings were used also as dormitories; and at one time upwards of a thousand men,

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women, and children were living and working in an area equivalent to about two American city blocks in the Chungking studio.

Jap Prisoners For Heavies

Cooperative effort had a rather amusing sidelight in the case of the Japanese prisoners. In Hollywood, films produced during the war, the necessary Japanese characters were impersonated by players ranging in race from Chinese to Norwegian. But for the Chinese soldier audiences, only Japanese soldiers would be convincing and acceptable in enemy roles. So the studio arranged to take over 100 Jap prisoners who had voluntarily surrendered or had become

Chang Chien-lai, whose camera recorded two highlights of the China-Jap war—Chinese victory at Tsr Ur Chuang in 1938 and the final Jap surrender to the Chinese Central Government at Chihking

converted to the Chinese viewpoint. These former enemy soldiers were then used in all closeup scenes of Jap combat.

They were given a substantial degree of freedom, helped with all the studio chores like the rest of the cast and crew, and took a tremendous pride in their work—portraying the ferocity of the Japanese invaders with such realism that the Chinese director often had to tone down the scenes. Near the end of the war, when the prisoner detachment was sent back to its concentration camp, a number of them filed applications for postwar employment in the Chinese studio.

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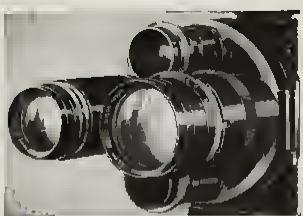

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Aces of the Camera

(Continued from Page 115)

era to his heart's content, bring his own photographic plates, take the picture himself, and even do his own developing. All this adds up to a most imposing array of precautions againstn the possibility of trickery, but trickery is perpetrated nevertheless.

When Conan Doyle was the subject the pictures had the image of his son on them. And the images were perfect! He was delighted.

"But I've tricked you," Jerry told him. "That's impossible!" Conan Doyle retorted. And Jerry never was able to convince the man that the so called spirit images were nothing but a clever trick photographer's best trick. So anxious was Doyle to believe that he refused all the evidence to the contrary and attributed Jerry's desire to enlighten him as mediumistic modesty.

How does Jerry do it? By using a well known principle of photography. That's all he had told any man—except the late Houdini.

Houdini was let in on the secret when that great magician was heading the Scientific American Expose Committee against fraudulent spiritualism. In his desire to safeguard a gullible and frequently grieving section of the public he wanted Jerry to permit him to expose the working of his camera in the public print. But Jerry said "No." He felt that advertising the way to do it would only put the tools of fraud into more hands. And anyway, no good magician gives away his best trick.

It is interesting to listen to the "behind-the-scenes" stories of magicians, and revealing to hear about the amazing ingenuity displayed by the master illusionists in inventing a trick and the tremendous patience they exhibit in learning to present it adroitly. No field of science is immune to their investigation and their research has sometimes anticipated the public knowledge of scientific principles, as for example the use of induction phones by a famous mind-reading act before the acceptance of radio.

Who has, or who had, the greatest magic act? Jerry can't decide, but he'll give you the highlights of them all. And he speaks with a reverent tone when he recalls Rameses, Herman the Great, Horace Golden, Selbit, De Beer and Cardini.

The mental acts, of course, interest him most, so we ventured to ask what he thought of Dunninger. "A great showman!" he replied. Yes. But a telepathist? "Absolutely not!" And that's from an expert. So, if you get into a discussion with your friends it might be a hook on which to hang an argument.

Jerry thinks one of the most entertaining mental acts was performed by Jimmy Eyester, who now confines his magic to hospital wards and to doing the neat trick of finding rooms for visitors to the Oakland hotel he successfully manages.

Because the work of Jerry Ash as a cameraman is so well known, we may perhaps be forgiven for this deviation from the usual format by reporting this lesser known accomplishment. At Universal Studios, where he has been since 1915—and this might very well constitute a record of continuous employment for a cameraman—he is now in the Special Effects Department; having, through the years of growth of the motion picture industry, lensed everything from slap-stick comedies to the big features.

When the "King of Jazz" was made Jerry did what is perhaps the first trick work with a Technicolor camera. His current assignment, "The Ghost Steps Out," which has Charles Van Enger, A.S.C., as production cameraman, promises to reach the ultimate in trick photography in Technicolor. Fifty per cent of this picture will consist of trick work, on which Jerry is engaged under the able direction of Stanley Horsley, A.S.C., head of Universal's special effects department. It looks like a perfect opportunity for a master of the two arts to turn in a prize-winning performance. It looks like perfect casting.

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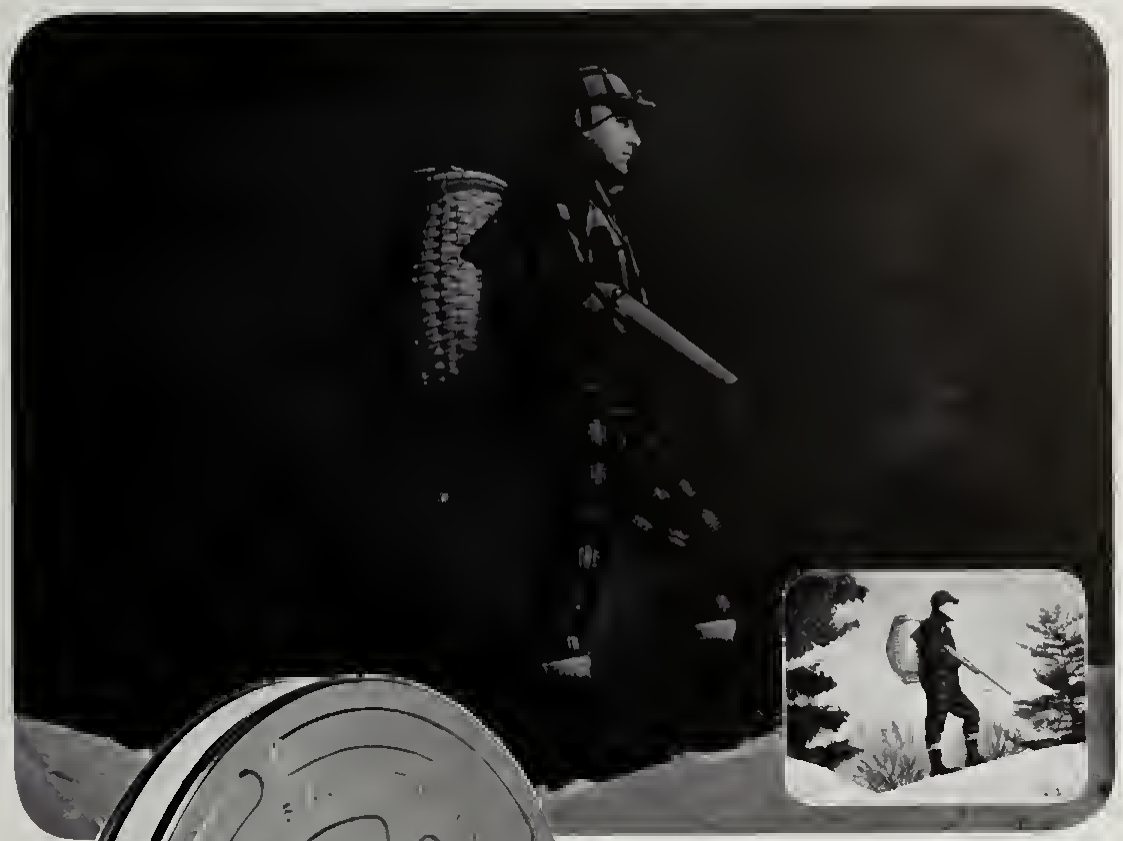

Both of these scenes were made in daytime —the larger on Eastman Infrared Film

REALISTIC NIGHT SCENES—in sunlight with a suitable filter—as well as other spectacular effects are "routine" for Eastman Infrared Negative Film, one of the family of Eastman Films, favorites of the industry for more than fifty years.

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